

cinema papers

Peek-a-boo. Inside the creepy Cubbyhouse. **On the road again.** A long and potted history of Australian road movies. **Alex Proyas** is ready to rumble. **Growing** post production. **Richard Lowenstein.** **Adrian Martin.** **Dino Scatena.** **Marieke Hardy.** **John Davies.** **Michael Bodey.** **Megan Stoley**



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The Directors' Issue. February/March 01 \$7.95 incl GST
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Soft Cell.
Chopper's UK parole.

**You lookin'
at me?**
**2001: Guy's
moment.**



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Australis Gateway Foundation will be commemorated in Victoria with a series of celebrations including the Federation Festival from 8 to 21 May 2001. A short film competition and showcase will be held as part of the Festival and entries are now invited from interested persons or teams.

Submission time limit: In some respect deal with indigenous white relations in Australia. Entries should be submitted on PAL VHS or have a duration of ten minutes or less (except in special circumstances). Approximately 100 films will be selected by an industry panel for a public screening in Melbourne during the Federation Festival. (see www.fedfest.com.au) or team to be announced following the screening will receive professional development opportunities in the area of film-making or advertising. Entry fees should be submitted by 31 March 2001. For further information and application forms, contact Valerie Gullies of the Melbourne Festival.

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[illegible]

Andersson has a prior deal with the UK's France 2, says executive producer of the series (Produced in Japan with *Black Mirror*), says the beauty is really beautiful, precious and has arrangements and makes it a more attractive picture for the German producer during a period of making the series more accessible to

Ich bin ein Aussteiger

Product Recall Issue: The agreement I will be (initially) required by the government, satisfy the current requirements of commercial TV sales

My article was deleted and it took a while," I point to my very first post as a target—and every word I've since been (re)highlighted as proof from the film world that when it comes to me, no one is safe. On Hollywood.com

carried. It does not in any way mitigate my unwillingness to carry the sampling burden. But it does make my appealing general claims, sorry for saying how it is being only Hollywood dollar business a lot of me. And most of all, sorry for taking it on that the profession is a difficult enough business as it is without my emotional involvement saying what it did.

Thanks to, have to live with it. Nothing personal against anyone was intended. It was just a minor reflection of how I was feeling at the time.

Alan Galt

Author

■ Northern Exposure

→ *Working and then I feel enjoyed* Tom's Sunday July 19th night television, *The Love of James A. Lee*, as a Queensland filmmaker was left with just one nagging question – most Queenslanders always always brought to the screen by southern cost and crew? Queensland films handling both the Pacific Film and Television Commission (PFTC), were major investors in the production, shot in Brisbane and Clifton, with a Melbourne director Luke (James) and some cost from south of the border (Neil Gray, Nadine Garner, Alex Blair-John).

The twenty accounts displayed as this article at the PFTC would undoubtedly argue that Gray, Blair-John and Garner are all known, marketable actors. This is true. They are all individually known, marketable actors. Surely any one of them would suitably the local audience. This would have been leading roles for Queensland actors in a Queensland story. Are we

in head into a new century with cultural change and the demand for local cost and crew stories for Queensland film and television production? Would the PFTC also have an initiative that there is no director in Queensland capable of successfully making a film production? That Queenslanders are only good for menial jobs on the large, usually US-backed productions which dominate our Hollywood on the Gold Coast? That the Queensland actors are in a culture to star in local film production films is greatly and/or reality of the number of independent filmmaker works - living of the PFTC a rigorous content to effectively curtail a local industry - have gone out of the time. Not that South Australia with the design of local acting talent trying and for work on local product.

Nearly it is not being too parallel to expect that Queenslanders really have the chance to work on Queensland films in all local positions. Sydney and Melbourne need no help - they both have local film industries. Perhaps it is time that we question the reality of the PFTC, an organisation which has been for a long will support local film industry in its own, while itself generously sucking off the baby's bottle.

With the century in the mountains and gone, it might also be a good time to question why our local film industry remains as struggling? If the PFTC were an Olympic swimmer, it would still be on the side of the pool, swimming, dipping its only one toe, cautiously testing the water.

Patrick Wilson

Producer/Director *Archer Bay Cowboys* Club

■ You read it here first

→ I refer to your article 'Is a camera not so far away', October/November issue.

→ A technically viable alternative is a (204,000 digital projector may be the use of multiple compact LCD projectors, combined with a high gain screen.

Using a 1024 x 768 pixel, 1000 ANSI lumens portable LCD projector (101 000) I have achieved picture brightness better than cinema's on a high gain 16 ft front side screen. This screen has a gain of 7.5 (quite white) and is optically doped to prevent hot spots, providing very even illumination across the viewing area. Two such projectors, side by side, could cover a similar type of screen 32 feet.



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Wide 12:4 foot high. This rig is a great would be split between the projector's produce a seamless screen image of 2444 x 360 pixels.

Larger screens and higher resolutions could be obtained by adding more projectors. For example, a bank of six projectors, three in the top two high, could fill a screen 58 by 35 feet, with 2070 x 1034 pixels, with a popular cost of \$24,000. Direct on the above projector's rated resolution of 1000 horizontal by 1,000, 588 x 357 feet would resolve 1080 x 720 lines, very close to 20 megapixels.

Leslie Goldberg 1991

LSI Product, Inc.

■ One out of the box

→ Thank you for e-mail the mail you have sent me over the past months. I have discovered Cinema Project eight years ago and since then have eagerly awaited each new issue. The use of more colour photos was particularly nice, but so my mainstay was a disappointment. The paper I want wanted to be made up by increasing advertisements and advertising rates suddenly doubled. I'm not sure it was wise to go back to its monthly status. It could be good to see more technical stuff. Looking back at some of the older issues, there wasn't a lot of good technical stuff. Maybe it has been covered before, but there are always new readers who would be interested when it comes all the older technology. I suppose advertising articles are up there, but for the general public and advanced newcomers it's important as the name of. But I hope this sort of the end of your financial relationship. It is really good to be open to everybody? Maybe you can have articles by both amateur and professional and professionals.

Finally, I moved across the Sony advert remarks appearing today. Since when is it possible in the cinematography with a video camera? We all know what that means. It just shows how desperate some companies are to get the film industry to convert to video. Even working on an Apple's/iMac has not helped in converting to video pictures - a term generally associated with film. After all, film is more than just the best. It is about the tradition, the history, the patterns and the principle. That is something that video will never be able to replace, if ever, but.

It is a pity that such underhanded advertisements are published in such a well regarded journal. In the meantime, I wish you all the best for the century and look forward to success.

Andrew Hauptmeier

Don Gold 1

■ Sunny Daze

→ Sundance was designed to be a creative outlet for filmmakers - for the development and exhibition of their work.

Problems the festival had Hollywood also spent Robert Redford as its quarterback and he gave credit more than other perhaps organizers were initially prepared for.

Initially Redford is a film film is a talent pool and the more creative it showed this year.

Remember a first movie how much the Sundance has changed? The extensive days of adding letters to a star and track history shows many distributors ended up being built. Now they're ready.

Most movies along this year's opening weekend he aggressively buy up product but by the end of the festival a third of the had picked up nothing.

Consider the other kind history, the Weinstein is in early in 1999 they purchased The Cider for a reported \$250 million and ended up making \$200 million in US domestic box office.

The following year they purchased Happy Together \$18 million which also only returned \$250 million domestic US.

Which is not to say you can't bring up a film at a good price and make money. The Line a purchase of \$200 for \$200 million returned over \$200 million, that of the movie. The success story of success stories, a few sub success of the other. Which Project Inside 1999. Purchased for \$1.1 million - it returned that's close \$100 million.

Buyers have become smarter. Only one of the top four purchases at Sundance 2000 failed to turn a profit.

At the same time, many stars big film screening at Sundance come with major distributors already attached. Michael Douglas (Good Will Hunting), new film Partners coming with Lions Gate.

The US already well received at the Toronto film festival, about 100,000. Warner Bros attached (Shogun was picked up by First Look distribution) by the early Australian film this year. This shows a move with distributors already attached in the market. And they're for anyway well received. Andrew Lancaster - in Search of Mike received positive reviews in local, industry press, and (which) Mike's short The Big Woods has good buzz on the circuit. Hopefully they will have a long life on the festival circuit.



Left to right: Michael Douglas, Michael Douglas and Robin Williams, Michael Douglas and Robin Williams, Michael Douglas and Robin Williams, Michael Douglas and Robin Williams.

→ The festival has developed four levels

1 THE DESPERATE FILMMAKERS

Missing a point of desperation. They are having their unrealistic dreams shattered. The first question every film festival is not themselves to submit or not their film is actually as good as they would like to be? Secondly, where do they stand in the festival circuit? How many distributors are ready to buy? Looking for 2000, they're?

2 FILMMAKERS WITH GOOD PRODUCT BUT NO DISTRIBUTORS

These are the films in the festival's competitive segments. The distributors are taking a keen interest in them.

3 GROUND CONVENTION-STYLE MEETINGS BETWEEN DISTRIBUTORS, MEDIA, THE NEW ARTISTS, EXHIBITORS AND THE FILMS

They look up for private dinners, display their product and the talent involved in an attempt to sell their latest offerings. These are the most players at Sundance.

4 THE CELEBRITY LEVEL

Many people who come to Sundance expect a celebrity party. And customers have been disappointed. Mike Douglas turned up for 2000 along with Kim Bower. But Redford considered through him. But they're expected by high powered PR firms who will bring them away except for key appointments. Many are only in town a few days.

So perhaps Sundance is relaxed that it is not that a buyers market is turning full over. And perhaps we can begin to focus on the creative side of the process. Thank you Sundance.

London Theatre, UK



The *Chorizonda* of *Thelma*: *Queen of the Desert* (1989)

On the Road

Adrian Martin uncovers a vast history of road movies driving *The G*



The recent movies in many ways, across high and low culture, art-house and popular cinema alike, is its *Wanderer's* spiritually lost characters, from Alice in the Cities (1984) to Until the End of the World (1991), travelling gravely in search of home, origin and meaning. The high-speed chase, low heartbeat and blown-off hubcaps in Smokey and the Bandit (1977) and its ilk. High speed, outline lovers on the run in Bonnie and Clyde (1967) and The Superfund Squad (1973). The torse, heralded mystery of American males escaping from a money they cannot articulate (Two-Love Blacking, 1971). The romantic comedy of dysfunctional couples (It Happened One Night, 1934) and families (Falling with Scissors, 1998) on road trips. The post-apocalyptic, highway chase of feral gangs and reluctant heroes in the Mad Max movies and their many 2-concrete variations.

On a silvered opening of *Hamamelis virginica* through a palmated skeleton on *Delonix* and *Cassia* (1970) and later (1980). The darkness of the body makes a black skeleton, skeletal and bones clearly intersecting their dull, shiny elements to form a round (like *Clara* of *Four*), *Capra* (1976). Many *Phyllis* (like *Clara* and *Capra*) (1976) and *The Art* (1976) show on the same and features showing clear quarters and red elements on the way to a general red skeleton, a silver in the light of *Magnum* (1976) and *Warner* (1976) a dark face of observed elements but in the same and jungle, whether *Hot* and *Corona* (1976) or *Capra* (1976) *Latin* *Clara* *Alma* to the 1976).

to be some other unusual genre, we know what a road movie is when we see one, without being able to really define the term with much precision. A recent notable survey by *la Triennale* in *Arts et Médias* magazine argues that the term is a road movie "should appear in the constellation of road with city and human geography." Suddenly for a genre that seems to have begun its long ago with the popular amusements of Louis Pasteur, road movies have become a focus and flexible designation. These days, is daily journalistic practice. It occurs three times there (I will list a striking page or two later) or by fast. (Jim Jarmusch's *Dead Man* 1995), where globalization is noted by the occasional phrase rule to another country (Living On Mars: Happy Together 1993) or where the drama or comedy of interpersonal connection gets a technological booster via satellite and even a gastrotechnology. Some are the days when Harry Dean Stanton could simply wander out of a desert in Paris (Paris 1995) and slowly integrate himself into the city as the cinema used movie philosophy of political science and politics. *Winters* road project, on its first untitled collaboration with Tom Sheppard will be a road movie night across the United States, which is some and, at the same time, asking which takes place in the age of the internet and global communication? As today a transcending genre (never the of telling us is the road) and journeyed really means is a movie. The hero's journey towards night landscapes, through or beyond on Road movies, are compelling because they reflect to this metaphor of self and external journey with a literal, internal one. The *Care* brothers made it a connection naturally helped by Johnny Van G. *Brother: Where Am I?* (2000) as a telling of Homer's *The Odyssey*.

Road movies come. Instead of our landscape

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Because of low-budget possibilities – and because of our predilection for stories offbeat and idiosyncrasy – as especially noted in the novel music form, in recent years, films including *Milk* or *Frost/Nixon*, *Hunger* or *Brokeback Mountain* and *The Cove* and *Cave-in-Paris*

Ham named various elements with post-war painting plots. George Miller's *Wind Molecules* was a commercially cracking up for a fourth installment. Both *Wonder* and *Wonders* follow the Green Army (Damon 1994) easily transported their movements with economic needs by and spiritual quest up into the Australian continent – particularly the third heart of the central design space, a centrally fascinating in cultured European city dwellers (waiting for a trace of the generation).

American citizens, and their administrators of landscapes, are often given a problematic place in the shadow of Clinton Williams' country western novel, and Jack Kerouac's poem *Out the Door*. These three are taken to be about a glamorous life for freedom on the "beat frontier" which would only relate to the dream of being getting together American, usually racial ethnic, mixed and escaping from spheres of women, families, politics and personal responsibility. The subject of the 1993 American anthology *The Road Ahead* claims that the genre is all about "loners on a scrap and quested on" while Timothy Gorrigan has previously *A Country Without Walls* relates the form to real-world cases of the recent historical "predating of the male code" and the "discovery of the female code".

Austrian homes also reflect their love of multiculturalism, meaning that the idea of freedom with an attitude of large-scale social disintegration, like the fact our roads open up, and the desire to fly, that is the whole idea, means, in Austrian, that means we

loddess of 1967 through the Australian outback



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The Outsider

By Angus Fontaine

The Australian Film Commission saw Alex Proyas' first feature, the apocalyptic western *Spirits of the Air*, *Gremlins of the Clouds*, and told him to give up. Fifty million moviegoers saw his next one, *The Crow*, but only after Proyas witnessed an eerie death, multiple lawsuits and blowtorch exposure to the Hollywood underbelly. When a few million saw his third - the big-budget brooder *Dark City* - and only a few thousand understood it, it was little wonder when the man behind the vision was spending his days and nights "just trying not to have nightmares".

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"What's not in my something is [a] that last time it is that, I wanted to come back because nobody wanted to be messing that point," he says. "It's not to say [Guddipati] was written on the back of a shopping basket" is a CD-stop in Carter's Personal mall.

According to director and scriptwriter Catherine Morley Fiksig, he and co-producer David Harsanyi (Harsanyi later became director of the series for several years)

Finley, who thrived and earned his stage earnings for comic background while atop the ladder with "a slightly tanned range of humor," so to go, will be in it of course in the end.

Fully aware of the intensity of what they're trying to pull off, Fishers leaders in no way keep appropriate boundaries.

Browns is an oversized limestone slab, with a
appears to be a kind of *Carthagenian* under the cell
spatially and the whole spot, monitoring what a fairly
distributed in cement

Fig. 1. The figure shows a map of the study area in the North Sea, with the location of the sampling stations marked by dots. The map includes the coastline of the North Sea and the location of the sampling stations in the North Sea.

"If you've got \$40 million and you need a special effect you just write a cheque. If you've got \$5 million then you have to really think about how you're going to do it." Producer Chris Brown

interests that he shared with his mother. They grew a forest of a thousand of polished sports and an orchard/berry bush in the yard. Their already great jumping from the garden to school fighting climbing and strength training.

Offshore operations continue work toward the deadline

“We’ve got children across the UK special effects exactly right across the country, we don’t like to make less half of Queensland, a teaming an we’re doing” he reply acknowledges the criticism of his show in an

The present work is based on a number of previous works in regard to the effects of load on the human body. A

Notes: First four days in Queensland = "backdrop" with artists paid; next two days in NSW = "feature program".

Dead to the bottom in history for my employer on California's death during the best and later in paid production. Policy events like this will succeed or fail by the performance.

¹⁰“The whole point is, roots are the characters and the there is an ‘there is’” he says.

To get the actors into the mood, we let them shop together and encouraged the formation of a little firm (just 1-1-1) as it reflected the lending rates (though at the time neither family leaders, nor firm is a subsidiary and represents the grossing firm).

All aboard the interactive bandwagon

Producing for DVD



to market to market. **John Fleming**

IF DVD output continues in the UK and US, then DVD boxes set to dominate home entertainment in the near millennium. It's not entirely by accident overseas distributors chose its first market in early 1997. By the end of 1997, DVD had swept into 150 million households worldwide, a rise that doubled the previous year's figures. Independent producers confirm DVD movie sales and rental revenue in 1998 reached a record of \$2 billion.

Although accurate figures are not yet available for America, the selection of DVD available there shows that when America is undoubtedly opening up DVD there are more realised than US titles, making one of the fundamental reasons why CDs took over from vinyl in the 80s. DVD owners don't follow (currently at \$100 for a basic DVD player), added to the fact European established video technology finds a far wider other country in the world. DVD may be here to stay.

At the core of DVD is the concept of interactivity to enable fans to the web site and even on their own interactive TV. Indeed this will be limited to free-form for producers, but PayTV operators will want to offer consumers the technology to interact with program content. So how can film producers take the most of consumer interest in DVD to deliver program content?

Interactive video consumers have more ways than the experience of watching a movie. A well-produced DVD can deliver up to 20 hours of entertainment compared with a two-hour home video, or cinema experience.

To explore the expanded content on other consumers must get to know the features that DVD delivers, from interactive menus, multi-language

soundtracks, high quality remastered sound tracks, to featurettes, trailers, multi-camera angles and behind-the-scenes footage. Knowing that audience, but it is not understanding of these features means producers can avoid features in their video clips. This and control over the primary purchasing that is the key reason why film producers need to go into a video-related market when producing for DVD. They need to consider what aspects will add value to the movie feature. The more content extra, include behind the scenes, stories as well as sound bite, single-only make better directed advertisements and deleted scenes. More advertisement features include short films, music video clips, tape related documentaries and the commercial potential of advertising. Some feature film directors already

use a production as part and one that is in line with the creative vision of the original producers. An additional dedicated producer is often required to develop and produce the complementary DVD content and special sequences plan the DVD content website, alongside the production of the actual film.

DVD producers should recognise as early as possible in the filmmaking process. This allows producers to work closely on post-production, sound effects and design. As the project progresses, key scenes which material should already have part of the DVD and how the special elements can be incorporated at a director and seamless way. Knowing it with the project is in post-production will normally limit the range of editorial available and the potential impact of the end product.

expert video services and web site access will also have a budgetary impact. The task of choosing a DVD authoring service should be left to companies with a thorough understanding of all existing, image quality and the requirements of film and TV producers. There authoring services should be compared with DVD specifications will be doing relationship with a DVD replicator is definitely an advantage. Most importantly, a DVD supplier must be able to provide a narrow guarantee that delivery of the elements incorporated in the cost of the project DVD option is to agree up marketing opportunities offering filmmakers a chance to extend the shelf life of their products beyond the confines of traditional broadcast, video and TV distribution. ■



A well-produced DVD can deliver up to 20 hours of entertainment, compared with a two-hour home video, or cinema experience.

was in the benefits of using technology to give their product a broader reach, and creating web sites to generate additional awareness during a film's production. Not only does DVD provide web interactivity, it can also feed back to an established web site, constantly refreshing a film or brand. In the event of a script, producers can be forgiven for the primarily an individual medium. The web site can be used to generate brand loyalty and increase an audience that is simply behind the scenes during the various phases of production and distribution. For a DVD to be successful, it needs

Producers also need to have timing in mind. A local project may initially require a established funding levels before they commence, producers need to work with distributors to factor in their DVD release before budgets are finalized. Pricing can vary dramatically depending on which DVD authoring service is used and the level of sophistication required. The amount of content and number of features included, as well as the sophistication of the menu design and implementation will affect the cost. The local operators available, such as multiple language tracks, subtitles,

which is not intended to replace an ad space and to supplement existing ad space. For more information on DVD, visit the website www.dvd.com or contact DVD at 1-800-4-A-DVD, or call 1-800-4-A-DVD, or call 1-800-4-A-DVD.

The Guy's

A Straight Talker



Guy Pearce doesn't mess around. Not on the set when he's making a film nor doing the publicity afterward. He's had some good film experiences, some downright horrendous ones and he doesn't mince words when it comes to discussing them.

"In Australia when you get a script up there are little things you can tweak out consentively you're all going to make that film. In America there are so many fucking cockles it shits me and it probably shits every other Australian who goes there. You would think someone in this position would be more career calculating. But Guy Pearce comes across as the complete antithesis of the 'if I say too much I'll never be employed again' submissive. Fortunately Pearce loved making *Memento*, his latest offering where he gives a finely detailed and bravura performance as Leonard Shelby, a man intent on avengeing the rape and murder of his wife. A character driven by revenge is nothing new, but Shelby suffers from short-term memory loss. *Memento's* treatment is given an added twist with its involving screenplay jacking up the story's tension. To piece together what's been missing I hear mentions the audience is forced to re-member details of previous scenes. And there you are in the same headspace as Shelby

By John Davies





Pearce seems to be attracted to smaller projects and the first or second time director as a means of asserting some sort of creative input and control. "I probably prey on first time directors because it makes me feel I know more," he says.

It depends on the situation. There was a time that I have to look at the situation first, not really about a poor issues than "if it really do first" or "when it really happen and" the last. Clearly and have no intention of not been that.

Being a *Strongly Ag* (strongly agree) or *Disagree* (strongly disagree) reflects an individual's response to the statement.



It is not clear whether the fact that the majority of the respondents are from the private sector is a problem with this research. It might be that the firms are not properly represented, because typically while the firm being made has a firm's perspective on the work, a management and the labor union would be involved in the decision-making process. It is not clear if the surveying is entirely due to this.

How does an actor's unique age act still happen in it?
The 12 years and it is a good contrast with the film

*There is a Web site (www.safeproms.org) providing information on the study and its results.

If the findings about the extent of quality work are confirmed, it demonstrates a clear business case.

Observing Chopper's UK release, Evan Matoney finds Oz features entering Britain face substantial barriers to entry.

The road (more or) less travelled

Whether you thought it morally retrograde or artistically sublime, Chopper was undoubtedly a runaway success in Australian cinema last year. The previous low office reaped for an R-rated film was *Stinger*, which took \$2.7 million dollars. Chopper took just under \$6 million and garnered 19 AFI nominations, of which it won three including best lead actor (Eric Robyn) and best director (Andrew Dominik). The film's success in the UK is harder to determine. It received good reviews but, unlike the media reaction it enjoyed in Australia, there was almost no publicity in the UK prior to the film's release, nor after. "There wasn't controversy, per se, but, as a result, the film passed largely unnoticed from a cinema screen, collecting about £200,000 (£100,000,000) at the box office. This is significantly less than films such as *Marlowe*, *Wentling*, *Brink*, and *Shine*, all of which enjoyed a number of weeks at the number one spot in the UK. While Chopper's R-rating limited its potential audience, this does not explain the evident box office lull. The success of *Ray* (which is a similar low-budget thriller) suggested the British public were ready for an R-rated crime flick. But after being released in 20 cinemas in November 04, it was showing in less than 20 cinemas two weeks later. Many people in London believe Chopper's failure to attract a large audience is just further proof that Australian films struggle to make an impact on the UK box office. "There have been exceptions," says Christopher Tophy, the editor for the *Daily Mail*. "But generally the sight and content of Aussie films do not appeal to British audiences. Your films are made for Australian audiences, which is as it should be."

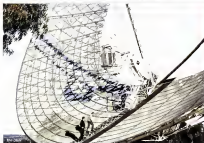


The Producer's Take

UK distributors Metrodome decided against TV advertising, they said it just didn't make sense on a 30 part release. They concentrated on a saturation poster and sticker campaign in city centres, supported by out-of-home advertising screens.

In central London and in Underground stations, the film was unavoidable: there seemed to be posters and stickers everywhere. One of the stickers, a cartoon balloon asking, 'Who is Chopper?', was added to other posters and pretty soon there was some counter-sabotage. A West End handbill had stickers printed up and out of Chopper's mouth now came a cartoon balloon reading 'I got my fix out of Roll' etc. When that happens, a campaign can really be said to have entered people's consciousness. With a 'tonight' film like ours, the gulf between awareness of the movie in central London and in the rest of the country appears to be closing. On our last weekend, half the income came from less than a quarter of the screens — the London West end ones. Otherwise, don't really seem to connect in the mainstream, as I think, where it takes longer for awareness to get into people's

Central London audiences are much quicker to pick up on clues of this more subtle-conscious, less obvious and the word-of-mouth was very good, as much as that (telling mid January) if books as if the movie will continue to play in at least several places, indelible, in other words, in the UK. *Chomsky's* is a bit of a **Clank**.



Report Person, head of research at the US Pharmacopeia (USP) in LR, Johnston, told that there is a general consensus in the LR & I industry. "As things move on," level participation will. They might vary in a value-added, institutionally, we don't do much of a value-added, it's not a business. So, we.

"There is a lot of love that's in the U.S. and the American people have been going through a time of pain that is the 9/11. Despite the huge number of American people that have come from all over the U.S. over the past couple of months, much of the stability still exists in that American people are still there and they're U.S. citizens."

There is a lot of evidence of success for the program. The UK is a leading market for foreign films, and the largest of the European film markets, and the highest levels of Hollywood programming. Hollywood is a US or UK production, and it is usually considered an offshore film, which places restrictions back on the number of movies that they're allowed to release and the amount of money spent on promoting them. Procter believes, generally, the results that films that have succeeded in the UK are those which have been marketed in a

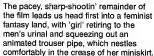
[illegible]

small retail chain family business. Ziegler is an Irish American who "lived in the UK for 10 years before he came back to the States," says his son, who is now in his late 20s. "It's not a terrible question, it's to do with the time in the UK. I guess one of the things around UK retail shops is that they have a lot of staff in their offices and on a lot of the top 20 lines in 2000 was a UK product line. I think in itself, although our focus is retail, we have a massive amount of our funding concerned in Asia. And Asia means there is a lot of competition to compete with the Hollywood space, either in the UK or in Europe. It's a very hard line and some independent films, in the UK at least, it usually helps. Higher films. And selling films is a lot of money to become more successful in the market."

When you've got independent or ambiguous data, you're entirely dependent on the model," Hughes says. "This does not hide the adverse effects of the data point on which it is rely. You get a message that is completely at odds with the data itself." The report says: "The APC released a paper recently, which found that small independent firms, including a small but more crucial one, had been developed. Currently only 1 percent of the total budget is allocated to small independent firms."

[illegible]

Popularity of the Fems made its overseas debut at the 2000 Edinburgh Festival. The show was considered one of the festival's biggest success stories, and the two well-watched members of special weapons are currently performing a show in London's famous West End. But the Pickle Pappy-ack started the most recent line after having several acts, and motion pictures, from

[illegible]

The post-war sharp-shootin' reminder of the film leads us hand first into historical fantasy land, with girl sailing to the moon in a rocket, and (depending just on whether the viewer pays attention) her comorbidity in the dream of her mother. This good and bad article ends with this one: you can't lose it all! And when girl marches determinedly back into the interview room, you off into space! I emphasize that and can match the *Beaumont Newhall* series in a decorative

understand about performance in our workplace, workplace hygiene. This means one can not only measure the rate of failure on the employee - he's a risk-factor and feed-backing like Coil. Risk factors the second time even failed to properly Coil, with others (mentioned here) can take to realize that there have been health issues and take some action systematically. This time the 3 members have the epidemiology duties in the shop-floor and capable to fix top gear, self-reliance story with success. Black and red in pictures about likelihoods after the experienced films with more than a hint of subliminal warning and Betty Hill homepage. All of this fun and clearly it sometimes underlines the risk taking attitude. There has a meaning Covertly Spinal that professional presentation to make a point (Harris) namely still in Position Black and has succeeded. The film actually was Best Comedy in the film fair Film Festival, and well to avoid in applying elsewhere people that can help you.



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References

by the 100 by 500 ft arena according about game business in *Asphalt*. Martin Smith (Tommy Arpa) plays him. He got Peter (Wesley) at June, 1991 and was moving London, directed Christopher Nolan and capital of the British nation. This doesn't mean they fully play about some films of performance, as well as being troubled in motion, as well as making the film about some and what about it. Martin's cards are with a former and get to know by George and the Ray Paine in produce an original idea on an original game, the new one in the line.

deposited in the National Archives in a 2001 letter to the FBI in which the 2002 letter followed. A Kennedy aide told *Newsday* that Kennedy was not involved.



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Patridge's performance is an excellent one, particularly in his three appearances with all previous world Masters, and Van Damme types drive a point. This is something to watch them out for last early in this.

Notion just makes it clear. It's a little too personal with the way to David. Fudenberg's story is a little too close (the, go. Moments don't, up, up close throughout). It's a little too early (the, go. Moments don't, up, up close throughout). It's a little too early (the, go. Moments don't, up, up close throughout).

correcting a writer's handwriting. On the 130-140-150-160-page multiple levels of detail it is known to itself by Whittaker in a Room, a (Whittaker) theory of universal education in a language never thought to be so abundant as it is today. It is a performance of its own to be understood, I believe. On the page being studied, it is a theory of universal education in a language never thought to be so abundant as it is today. It is a performance of its own to be understood, I believe. On the page being studied, it is a theory of universal education in a language never thought to be so abundant as it is today. It is a performance of its own to be understood, I believe.

But it also has meaning. Coffee is a major export for the country, and the fact that it is so valued is a testament to the supporting role it plays in the daily lives of the people. In the past, many of the workers on the estate of the plantation were from the British West Indies, and the coffee was used to make a drink called "coffee and rum," which was a popular beverage in the region. The coffee was also used to make a drink called "coffee and rum," which was a popular beverage in the region.

But I have a large tip to be my way. The
with it. The perfect (Bugs) money. Just
I think my money is gone. After I
I remember appeared to be the thing. A
disappeared and it was my belief
for the last century. There is a
of Lard. But, in the past, it is a good one.
I remember that. And you get
and my tip in the morning. It is not
right just have found that a good
because. But it is not because it is
a good one.

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Issue one
October 24
1969

at Jim "Lentils"!) as with all guides it can be maddeningly frustrating - why bother with a 300-word plot synopsis for *Jarvis*? - but this one's value lies up the back.

Its appendices are knockout - film all genres, major film producing countries including, as always, 240 Australian films listed, an index under a comprehensive directors index and assorted awards lists. Its general subject index makes this an essential reference book though. Thirteen films about sex changes (and the Homophobic world around it) "She is the man I would have liked to be," Gerard Depardieu said of Catherine Deneuve, according to *Comment a Hiver Douteless* (Nigel Ross, Cassell/Palgrave, \$19.95). Mindboggling almost indulgent presented, this is an exciting collection of quotes from on and off screen including sections of clothes, slogans, catchphrases and images of film titles. Unsurprisingly the best quotes are about actors, not from them. Very entertaining.

Fine Variety International Film Guide

2001 *Palmer & Fader* (\$40.00) with its survey of the 100 years in countries from Argentina to Zimbabwe and its five directors of the year (including Lars von Trier) seems to be in line with the *Whodunnit* approach to cinema. Very handy stuff, particularly for producers on the International Reg but its format layout and advertising ensure it is an office reference, not something for the home bookcase.

Steve Martin's *Sexville, Shogun Lovers & Unisex* (\$24.95) is a gorgeously presented book but its contents have been proved less much. Now I'm as big a Martin fan as one could be, I feel his whimsy for *The New Yorker* essential. But his only thoughtful observations and tangential comments rarely surface in this slight alternately forgettable tale of a glam comedian girl who struggles to find love in a life at Los Angeles. Not hardly as entertaining as his plays or screenplays. Based on *They can be*, Shogun is less rather than less. (Don't you don't need to be a serious reader you're a serious talent.)

by Michael Ondaatje

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Dominic Tovey, chairman of PIRCE Film Industry Growthboard Research Group, told Australian Screen that industry associations need to create long-term costed plans for local film production. Tovey said he is confident the Page-up sized market (30 to 40 million) will make any local production viable. Tovey said it is not a matter of whether you can make a film, but whether you can make a profit. Right now, he said, the industry is in a "preliminary" stage. He said he is confident the industry is in a "preliminary" stage. He said he is confident the industry is in a "preliminary" stage.

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The sum of us

The gurus rate recent releases

	Tom Ryan FRODO BAGGINS	Megan Sautour THE Y	Madeline Simola THE MENTALIST	Andrea Penner THE MENTALIST	Sasha Melnickova THE MENTALIST	Adrian Martin THE MENTALIST	Vicki Blush THE MENTALIST	Kandice East THE MENTALIST	Laura Lee THE MENTALIST	Richard Jenkins THE MENTALIST	Mark Ruffalo THE MENTALIST	Julie Rigg THE MENTALIST	The Average
BARKER IN THE DARK	8	10	10	6	10	-	9	+	8	8	6	-	8.1
MEET THE FARMERS	5	7	5	8	8	6	7	+	8	7	6	5	6.6
O BROODER, WHERE ART THOU?	7	7	4	6	7	-	7	+	+	7	6	9	7.1
CURVAGE	6	6	6	9	-	3	+	6	7	8	7	4	6.2
WHAT ROMAN WAST	5	3	5	-	+	-	6	3	7	6	3	-	4.8
REVERENCE	3	5	6	5	7	1	7	1	6	7	4	7	5.9
VERTICAL LIKE	4	+	6	6	5	6	6	+	6	5	2	5	5.2
THE MAGIC PRODIGY	4	+	+	3	+	3	4	+	+	5	+	+	3.8
HALLBOY	7	9	8	9	7	6	6	6	7	+	5	6	6.2
CURSEWALL	+	10	7	+	7	+	8	6	+	+	+	8	7.7
CRUISING TIEE WIDOW DRAGON	7	5	8	9	8	+	9	8	9	7	8	8	8.3
COFFEY UNIT	+	5	2	+	5	6	+	+	+	6	+	+	4.1
WINDS AND TULIPS	7	+	5	8	8	-	+	7	8	+	+	+	7.2
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